

ENGRAVINGS AND
ETCHINGS
BY XV-XX CENTURY MASTERS

From A California Collector

WITH A FEW ADDITIONS
FROM
THREE OTHER OWNERS



Public Auction Sale

May 10 at 8 p. m.

PARKE-BERNET GALLERIES • INC

30 East 57 Street • New York

1949



SALE NUMBER 1068

FREE PUBLIC EXHIBITION

*From Thursday, May 5, to Date of Sale
Weekdays from 9:30 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Tuesday, Evening, May 10
at 8 p. m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET • NEW YORK 22
PLAZA 3-7573

Sales Conducted by

H. H. PARKE

L. J. MARION & A. N. BADE

H. E. RUSSELL, JR. and A. NISBET

1949

ENGRAVINGS AND ETCHINGS

Examples of the Work of the
Great and Little Masters of
the XV-XVI Centuries

and

By XIX-XX Century Artists

From

A CALIFORNIA COLLECTOR AND
THREE OTHER OWNERS

SOLD BY THEIR ORDER



Public Auction Sale
May 10 at 8 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK · 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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BY
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NEW YORK

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

Cable PARKGAL

HIRAM H. PARKE • President

ARTHUR SWANN and LESLIE A. HYAM • Vice-Presidents

LOUIS J. MARION • Assistant Vice-President

MAX BARTHOLET • Secretary & Treasurer

EVENING SESSION

Tuesday, May 10, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 147 INCLUSIVE

JOST AMMAN

German: 1539-1591

1. THE TOURNAMENT. *Woodcut*

Signed in the block with the monogram and dated 1565. Very good impression.
From the Paul Davidson collection.

ANTHONY OF WORMS

German: flourished about 1530

2. ST. THOMAS AND ST. JAMES THE LESS: and ST. JUDAS THADDEUS AND ST. SIMON. *Two woodcuts*

Signed in the block with the monogram. Very good impressions. Slight restorations.

JACOBO DE BARBARI

Italian: 1450-1516

3. VICTORY RECLINING AMID TROPHIES. *Engraving*

Bartsch No. 23; Hind *Catalogue of Early Italian Engravings*; B.M. No. 27.
Signed in the plate with the caduceus. Fine impression. Watermark: Little jug with flowers.

Extremely rare. Only a few impressions known to Hind.

BARTHEL BEHAM

German: 1502-1540

4. FERDINAND I, EMPEROR. *Engraving*

Bartsch No. 61. First state before the address of Heyden. Signed in the plate with the monogram. Fine impression.

Rare.

HANS SEBALD BEHAM

German: 1500-1550

5. THE MAN OF SORROWS. *Engraving*

Signed in the plate with the caduceus. Fine impression. Watermark: Little liant impression.

Extremely rare.

6. HERCULES DEFEATS THE CENTAURS; and THE VICTORY OF CHRISTIAN RELIGION. *Two engravings*

Bartsch Nos. 96 and 128. Both signed with the monogram in the plate. Fine impressions.

One with the stamps of the Lawson Thompson and R. Fisher collections.

7. PEASANT WITH A PITCHFORK; and PEASANT WITH HANDS BEHIND HIS BACK. *Pair of engravings*

Bartsch Nos. 188 and 189. Signed in the plate with the monogram. Very good. With margin.

From the collections of W. Meyer, N. Massaloff, and H. ten Cate.

H. S. BEHAM and JEAN GOURMONT

8. VIGNETTE WITH A SPHINX; and THE APE. *Two engravings*

Bartsch No. 226; and R.D. 22. Each signed in the plate with the monogram. The first dated 1544.

FRANK W. BENSON

American contemporary

9. MIGRATING GEESE; and CLOUDY DAWN. *Two etchings*

Paff Nos. 106 and 215. Proofs signed in pencil. Editions limited.

JACOB BINK

German: about 1500-1569

10. LANSQUENET WITH SWEETHEART. *Engraving*

Bartsch No. 72. Signed in the plate with the monogram. Fine impression.

An Albertina duplicate with the stamp.

WILLIAM BLAKE

English: 1757-1827

11. BOOK OF JOB. *Three engraved plates*

Engraved title and plates 18 and 19. Proofs on India paper. Fine impressions. From the First Edition, 1825.

RALPH ALBERT BLAKELOCK

American: 1847-1919

12. GAISER RIVER, CALIFORNIA. *Drawing*

Original pen and ink study. Titled and signed in ink by the artist. Size 6½ by 10½ inches.

MUIRHEAD BONE

Scottish contemporary

13. SOUTH GATE, KING'S LYNN. *Drypoint*

Dodgson No. 153. Proof signed in pencil (signature rubbed). Fine impression on Japan paper.

14. LEEDS. *Drypoint*

Dodgson No. 181. First state of two. Of this state there were only eight proofs. Signed in pencil. Fine impression on thin Japan paper.

15. DISTANT VIEW OF OXFORD. *Drypoint*

Dodgson No. 195. Published state. Proof signed in pencil. Very fine impression on thin Japan paper. There were only two trials and 38 impressions in one state.

16. OXFORDSHIRE. *Drypoint*

Dodgson No. 198. Second state of four. Proof signed in pencil. Fine impression on old paper which has some slight foxing to the right. Rare. Only 28 impressions in this state.

17. LIBERTY'S CLOCK. *Drypoint*

Dodgson Supplement No. 246. Proof signed in pencil. Fine impression on thin Japan paper. Limited.

18. MIDNIGHT SOUP. *Drypoint*

Subsequent to Dodgson. Proof signed in pencil. Fine impression on thin paper. Very rare. Only about 14 proofs.

19. DR EUGENE NOBLE. *Drypoint*

Unpublished plate. Only a few proofs made. Signed in pencil. Very fine impression.

ARTHUR BRISCOE

English contemporary

20. DONALDSON LINER AT SEA. *Etching*

Laver No. 45. Unique trial proof before lettering and with pencil touches indicating the work for the final state. Signed in pencil and inscribed *Trial before lettering*.

21. BUCKO MATE. *Etching*

Laver No. 69. Proof signed and numbered in ink. Fine impression. Limited to 75 proofs.

22. CASTING HER OFF. *Etching*

Laver No. 110. Proof signed and numbered in ink. Fine impression. Limited to 75 proofs.

23. FUTTOCK SHROUDS. *Etching*

Laver No. 136. One of four trial proofs. Signed in pencil and inscribed *Trial by Self*. Fine impression.

24. UNLOADING BALLAST. *Etching*

Subsequent to Laver. Proof No. 10 of only 50 impressions. Fine impression.

GERALD L. BROCKHURST

English contemporary

25. ELIZABETH. *Etching*

Wright No. 32. Proof signed in pencil. Very fine impression. Limited.

26. MALVINA. *Etching*

Wright No. 64. Proof signed in pencil. Very fine impression. Limited to 111 proofs.

27. THE BLACK CLOAK. *Etching*

Proof signed in pencil. Very fine impression. Limited.

28. YOUTH. *Lithograph*

Proof signed in pencil. Very fine impression. Edition limited.

FELIX BRACQUEMOND

French: 1833-1915

29. THE BATHER. *Etching*

Proof signed in pencil. Fine impression.

30. THE DEAD HARE. *Etching*

Proof signed in pencil. Fine impression.

GIOVANNI ANTONIA DA BRESCIA

Italian: flourished before 1500- after 1516

31. THE HOLY FAMILY WITH ST. JOHN. *Engraving*

Bartsch No. 5; Hind No. 4. Second state. Very good impression. Very slight imperfections visible on the back only.

Extremely rare. Hind records only 20 impressions in two states. From the collections of Friedrich August, Prof. E. Ehlers and K. E. Hasse.

[See illustration]



[NUMBER 31]

HANS BROSAMER

German: flourished between 1535-1550

32. CHRIST ON THE CROSS BETWEEN MARTIN LUTHER AND FREDERICK THE WISE. *Woodcut*

Good impression. Small restoration to lower right corner.

From the Franz von Hagens and George La Monte collections.

SIR DAVID YOUNG CAMERON

Scottish: 1865-1945

33. THE FIVE SISTERS, YORK MINSTER. *Drypoint*

Rinder No. 397. Third state of four. Proof signed in pencil. Superb impression on thin Japan paper. There were only 30 impressions in all.

Very rare. This is unquestionably Cameron's loveliest and most desirable plate.

[See illustration]

34. YVON. *Drypoint*

Rinder No. 425. Third state of three. Proof signed in pencil. Fine impression.

35. DINNET MOOR. *Drypoint*

Rinder No. 431. First state of four. Proof signed in pencil. Fine impression.

ANTONIO CANALE, called CANALETTO

Italian: 1697-1768

36. SANTA GIUSTINA, PADUA. *Etching*

DeVesme No. 8. First state. Very fine impression. Fair margin.

EUGENE CARRIERE

French: 1849-1906

37. PORTRAIT OF HENRI ROCHEFORT. *Lithograph*

Delteil No. 27. Only state. Proof signed in pencil and in the stone. Edition limited to 100 impressions.

JEAN LOUIS FORAIN

French: 1853-1931

38. AVANT LE REPAS A EMMAUS. *Etching*

Guerin No. 95. First state. Proof signed in pencil and inscribed *1er etat* in the artist's hand. Fine impression.

From the collection of Albert Henraux.



[NUMBER 33]

39. LA MIRACULEE A LOURDES. (The First Horizontal Plate.)
Etching

Subsequent to Guerin. First state. Proof signed in pencil and inscribed *1er etat* in the artist's hand. Fine impression.

From the collection of Albert Henraux.

[GAVARNI] GUILLAUME-SULPICE CHEVALIER
French: 1804-1866

40. CARICATURES. *Four lithographs*

A. and B. Nos. 1319, 1417, 1600, 2032. All first states. Fine impressions on India or plate paper.

MASTER A. G. (GLOCKENTON)
Flourished about 1480

41. CHRIST ON THE MOUNT OF OLIVES. *Engraving*

Bartsch No. 4. The rare first state. Signed in the plate with the monogram A G.

Very rare. From the P. Mariette and P. Sylvester collections.

FRANCISCO GOYA Y LUCIENTES
Spanish: 1746-1828

42. LOS CAPRICHOS. *Five etchings*

Delteil Nos. 61, 66, 68, 69 and 72. Second or third states. Being plates 24, 29, 31, 32 and 35 of the famous 'Los Caprichos'. All fine impressions.

VALENTINE GREEN
English: 1739-1813

43. GENERAL WASHINGTON. *Mezzotint*

Painted by J. Trumbull Esqr. of Connecticut 1780. Publish'd.... Jany 15th 1781 by V. Green. Very fine impression. Margin showing full platemark. One of the rarest and most desirable of the contemporary engraved portraits of Washington.

F. L. GRIGGS
English: 1876-1938

44. ST. BOTOLPH'S BRIDGE No. 2. *Etching*

Proof signed in pencil. Very fine impression. Edition limited.

45. ST. BOTOLPH'S BRIDGE. *Etching*

Proof signed in pencil. Fine impression. Limited.

46. MAYPOLE INN. *Etching*

Proof signed in pencil. Very fine impression of the rare third state. With the stamp of the Dunster House Press on the back.

47. THE POOL. *Etching*

Alexander No. 10. Third and best state. Proof signed in pencil. Fine impression. Edition limited to 35 impressions.

HONORE DAUMIER

French: 1808-1879

48. MR ROYER-COL. *Lithograph*

Delteil No. 68. White paper proof signed in the stone. Plate 306 from 'La Caricature'.

49. LES CANOTIERS DE PARIS. *Set of twenty lithographs*

Delteil Nos. 1023-42. All fine impressions on plate paper. Three with slight repairs. Neatly matted and enclosed in a blue buckram case, red label lettered in gilt.

50. LES CHEMINS DE FER. *Set of sixteen lithographs*

Delteil Nos. 1043-58. All fine impressions on plate paper. Neatly matted and enclosed in a blue buckram case, red label lettered in gilt.

51. LE CHAPITRE DES INTERPRETATIONS. *Set of ten lithographs*

Delteil Nos. 1062-71. Fine impressions on plate paper. Each neatly matted. In a blue buckram box case, red label, lettered in gilt.

52. PROFESSEURS ET MOUTARDS. *Set of thirty-two lithographs*

Delteil Nos. 1438-69. All splendid impressions on the white plate paper. Each neatly matted. The set enclosed in a blue buckram box case, red label lettered in gilt.

GILLES DEMARTEAU

French: 1722-1776

53. YOUNG WOMAN SEATED, READING (PORTRAIT OF MME. BOUCHER). *Engraving in the crayon manner printed in colors*

After the drawing by Boucher. Portalis-Beraldì No. 36. Very fine early impression. Showing the three engraved border lines and the imprint.

Very rare.

ALBRECHT DURER

German master: 1471-1528

54. THE LITTLE PASSION SET. *Sixteen engravings*

Bartsch Nos. 3 to 18; Dodgson Nos. 45, 50-53, 55-64 and 68. The complete set, signed in the plates with the monogram and dated from 1507 to 1513. Fine uniformly brilliant impressions. All have generous margins.

An unusually fine and desirable set. All but two have the stamp of the National Museum on the back and a small unidentified stamp on the lower margins.

55. THE VERNICLE HELD BY TWO ANGELS. *Engraving*

Bartsch No. 25; Dodgson No. 71. Signed in the plate with the monogram and dated 1513. Fine impression. Skilfully rebacked and edges restored.

56. THE VIRGIN SUCKLING THE CHILD. *Engraving*

Bartsch No. 36; Dodgson No. 89. Signed in the plate with the monogram and dated 1519. Fine impression.

From the Dr R. Hermann collection.

57. THE VIRGIN WITH THE PEAR. *Engraving*

Bartsch No. 41; Dodgson No. 54. Signed in the plate with the monogram and dated 1511. A superb impression. With the Bull's Head watermark.

Generally conceded to be one of Dürer's most beautiful madonnas.

58. THE MAN OF SORROWS, STANDING, ARMS TIED AT THE WRISTS. *Engraving*

Bartsch No. 65; Dodgson No. 65. Second state. Signed in the plate with the monogram and dated 1512.

Duplicate from the Kunsthalle, Bremen, with the stamp.

59. NEMESIS, OR THE GREAT FORTUNE. *Engraving*

Bartsch No. 77; Dodgson No. 33. Signed in the plate with the monogram. Engraved about 1501-2. Brilliant early impression with the perpendicular scratch under the bridge. On paper with the High Crown watermark. Margin showing the platemark.

[See illustration]

60. THE OFFER OF LOVE. *Engraving*

Bartsch No. 93; Dodgson No. 5. Signed in the plate with the monogram but undated, probably 1496. Brilliant impression on paper with the Gothic *P* watermark, Meder 321. In perfect condition.



[NUMBER 59]



[NUMBER 61]

61. THE CANNON. *Etching on iron*

Bartsch No. 99; Dodgson No. 86. Signed in the plate with the monogram and dated 1518. Brilliant impression entirely free from the usual rust marks which are common to most of the surviving impressions of this plate. Watermark: Anchor within a circle, Meder 171. Margin beyond the complete line border. An impression such as the present one is an extreme rarity. It is in perfect condition without the slightest trace of corrosion.

[See illustration]

62. THE PATRON SAINTS OF AUSTRIA. *Woodcut*

Bartsch No. 116; Meder No. 219. Second Edition of 1517 with the eight saints. Fine impression. Paper with the Imperial Eagle watermark. Rare.

FRANCIS SEYMOUR HADEN

English: 1818-1910

63. FULHAM. *Etching*

Harrington No. 19. Special proof of the first published state signed and inscribed by Auguste Delâtre.

64. KENSINGTON GARDENS (The Larger Plate). *Etching*

Harrington No. 28. Second state of two. Very fine impression.

65. A BY-ROAD IN TIPPERARY. *Etching and drypoint*

Harrington No. 30. Second state of two, after the cart was removed from the roadway. Proof signed in pencil. Very fine impression on thin Japan paper. Very rare. Only about 40 impressions made.

66. SHERE MILL POND. *Etching*

Harrington No. 38. Trial proof of the first state touched by the artist. Signed in pencil and inscribed *1st state with sky-touched proof*, in Haden's hand.

A unique proof of this famous plate. Haden has drawn two large masses of foliage in black crayon in the background. Subsequent states show that this idea was abandoned.

67. THE TOWING PATH. *Drypoint*

Harrington No. 76. First state of three. Proof signed in pencil. Very fine impression.

ANONYMOUS NORTH ITALIAN ENGRAVER

Fifteenth or early sixteenth century

68. JUPITER. *Engraving in gray ink*

One of the so-called 'Tarocchi cards'. Bartsch No. 63. Hind *Catalogue of Early Italian Engravings*, p. 254, no. 46a. Very good impression. Lower margin trimmed, removing the engraved title.

Extremely rare. From the Storck and Marochetti collections.

JEAN AUGUSTE DOMINIQUE INGRES
French: 1780-1867



ODALISQUE.

[NUMBER 69]

69. ODALISQUE. *Lithograph*

Delteil No. 9. Only state. Signed on the stone and dated 1825. Fine impression. Small spot.

[See illustration]

CHARLES EMILE JACQUE
French: 1813-1894

70. HENS. *Three pencil drawings*

Fine pencil studies of three prize hens by the great painter of barnyard subjects. Average size $3\frac{1}{2}$ by $2\frac{1}{2}$ inches.

71. ALBUM DE SUBJETS RUSTIQUES. *Set of twelve lithographs*
Executed by Adrien after the designs of Jacque. 12 plates with printed wrapper.
Published in Paris 1853.

LAURA KNIGHT
English contemporary

72. THE SLEEPING DANCER. *Drypoint*
Proof signed in pencil. Fine impression. Very rare as only 18 proofs were made.

HANS SEBALD LAUTENSACK
German: 1524-1563

73. LANDSCAPE WITH FORTRESS ON A HIGH ROCK. *Etching*
Bartsch No. 37. Signed in the plate with the monogram and dated 1553. Fine
impression.

From the Goldschmidt collection.

LUCAS VAN LEYDEN
Dutch: 1494-1533

74. SOLOMON WORSHIPPING THE IDOLS. *Engraving*
Bartsch No. 30. Signed in the plate with the initial L. Very good impression.
Watermark: Greyhound and flower.

From the P. Mariette, 1660, and Albertina collections.

75. REST ON THE FLIGHT INTO EGYPT. *Engraving*
Bartsch No. 38. Signed in the plate with the initial L. Very good impression.
Watermark: Little jug with flower.

76. BEGGARS. *Engraving*
Bartsch No. 143. Signed in the plate with the initial. Very nice impression
showing most of the border line.
From the H. ten Cate collection with the stamp.

JAMES McBEY
Scottish contemporary

77. VALENCIA BEACH. *Drypoint*
Hardie No. 97. Proof signed and numbered in ink. One of only thirty impres-
sions. Fine.
Very rare.



[NUMBER 78]

78. OVATION TO THE MATADOR. *Drypoint*

Hardie No. 110. Only state. Proof signed and numbered in ink. No. XVIII
of only thirty impressions. A superb proof.

Extremely rare.

[See illustration]

79. NEWBURGH. *Etching*

Hardie No. 155. Final state. Proof signed and numbered in ink. Fine impression. Limited to 50 proofs.

80. HERMON: CAVALRY MOVING ON DAMASCUS. *Etching*

Hardie No. 207. Final state. Proof signed and numbered in ink. Fine impression. Limited to 76 proofs.

81. MAINE COAST (N.E. HARBOR). *Etching*

Trial proof XI of only 12 trials. Signed and numbered in ink. Impression on old paper.

82. CALIFORNIA (SAN LUIS OBISPO). *Etching*

Subsequent to Hardie. Trial proof IX of only 11 trials. Signed in ink. Fine impression.

83. MOLO SUNRISE, VENICE. *Watercolor drawing*

A beautiful composition in pen and watercolor wash. Signed and dated 10 September 1924. Size 9 by 13 inches.

ANDREA MANTEGNA

Italian: 1431-1506

84. BACCHANALIAN GROUP WITH SILENUS. *Engraving*

Bartsch No. 20; Hind No. 2. Fine impression. Paper has the Small Circle watermark.

Extremely rare.

85. THE ENTOMBMENT (The Horizontal Plate). *Engraving*

Bartsch No. 3; Hind No. 6. Fine impression on paper with the Small Circle watermark.

Extremely rare.

SCHOOL OF MANTEGNA**86. THE TRIUMPH OF CAESAR (THE SENATORS). *Engraving***

Bartsch No. 11; Hind No. 3. Very good early impression.

Extremely rare.

87. THE TRIUMPH OF CAESAR (THE ELEPHANTS). *Engraving*

Bartsch No. 12; Hind No. 1. Very good early impression. Paper with the High Crown watermark.

From the J. Peoli collection.

MARCANTONIO RAIMONDI

Italian: 1480-1530

88. JOSEPH AND POTIPHAR'S WIFE. *Engraving*

Bartsch No. 9. Signed in the plate with the tablet, without the initials. Good impression.

From the Baron von Lanna collection with the stamp.

89. DIDO. *Engraving*

Bartsch No. 187. Very good impression.

Bartsch refers to it as a *Pièce très rare*.

Duplicate from the Berlin Kupferstichkabinet; and from the Durand, Stiegemeyer, and Lieberg collections.

90. APOLLO AND HYACINTH. *Engraving*

Bartsch No. 348. Fine early impression though somewhat restored. Signed with the monogram in the plate, and dated 1506.

Excessively rare. Bartsch and Passavant mention but one other impression, that in Vienna. From the R. Fisher, Sir E. Astley and Dr F. Lieberg collections.

91. TRAJAN CROWNED BY VICTORY. *Engraving*

Bartsch No. 361. Signed in the plate with the monogram. Fine early impression. Slight blemishes natural to paper as old as this.

From the Collection Schiekevitch.

MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST

Early Italian

92. ALLEGORY: COMBAT OF ANIMALS IN PRESENCE OF A MAN WITH A SHIELD.

Hind *Catalogue of Early Italian Engravers*, p. 521, no. 2. Very good impression. In unusually fine condition for a print of this early period, having only a slight thinning along the lower and left edge.

Extremely rare. Only about 21 impressions known to Hind.

From the Friedrich August collection.

MASTER WITH THE DIE "B"

Italian: flourished about 1512

93. BACCHANALIAN FESTIVAL. *Engraving*

Bartsch No. 27. First state. Signed in the plate with the letter B on a cube. Brilliant impression. Margin reinforced in places.

The rare first state before the alterations in the statue of Bacchus. From the Goldner and Dr Lieberg collections.

ISRAHEL VAN MECKENEM

German: about 1450-1503



[NUMBER 94]

94. ST. CHRISTOPHER. *Engraving*

Bartsch No. 90. Geisberg No. 269. Second state. Signed in the plate with the initials. Fine impression. Tiny repair to upper left corner.

Extremely rare. Only seven impressions recorded of the second state.

An Albertina duplicate with the stamp.

95. THE RESURRECTION OF CHRIST. *Engraving*

Bartsch No. 20; Geisberg No. 113. Fifth state. Signed in the plate with initials. Very fine impression. Tiny repair at the lower edge.

Extremely rare. From the Albertina collection with the stamp.

[See illustration]

96. ST. THOMAS AND ST. JAMES THE LESS. *Engraving*

Bartsch No. 81. Signed in the plate with the monogram. Fine impression. Watermark unidentified.

97. ST. ANTHONY. *Engraving*

Bartsch No. 86; Geisberg No. 261. Signed in the plate ISRAHEL. Fine impression. Without margin but showing portion of the engraved border line.

Said to be an Albertina duplicate but without the stamp.

98. ST. FRANCIS D'ASSISE. *Engraving*

Bartsch No. 97; Geisberg No. 279. Signed in the plate ISRAHEL V.M. Good impression. Some restoration, slightly trimmed. Watermark, but indistinguishable.

An Albertina duplicate with the stamp.

99. WOMAN BEATING HER HUSBAND. *Engraving*

Bartsch No. 173; Geisberg No. 406. Fine impression. Watermarked paper. From the W. Koller collection.

100. CHILDREN PLAYING. *Engraving*

Bartsch No. 188; Geisberg No. 387. Signed in the plate with the monogram I.M. Fine impression. Watermark: Armorial shield with a cross.

101. THE CHIMERICAL ANIMAL. *Engraving*

Bartsch No. 193; Geisberg No. 439. Signed in the plate with the monogram. Fine impression. Watermark: Gothic P.

Extremely rare. Geisberg records only eleven known impressions.

CHARLES MERYON

French: 1821-1868

102. LA TOUR DE L'HORLOGE, PARIS. *Etching*

Delteil-Wright No. 28. Third state of ten, before the border line on the sides was reinforced. Fine impression on thin Japan paper.

103. L'ABSIDE DE NOTRE DAME DE PARIS. *Etching*

Delteil-Wright No. 38. Fifth state of eight. Fine impression on India paper.



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104. PLAN OF THE BATTLE OF SIOPE. *Etching, tinted*
Delteil-Wright No. 62. Second state of two. Signed in the plate. Slightly tinted with watercolor.

WENZEL VON OLMUTZ
German: flourished 1480-1500

105. CHRIST ON THE MOUNT OF OLIVES. *Engraving*
Bartsch No. 4. Signed in the plate with the initial w. Fine impression. Watermark: Crowned shield.

Very rare. Only about six impressions known.
From the F. Walker and F. Abbott collections.

SAMUEL PALMER
English: 1805-1881

106. THE HERDSMAN. *Etching*
Hardie No. 8. Brilliant impression on thin applied paper.

107. THE LONELY TOWER. *Etching*
Hardie No. 12. An early working proof. With a note by A. H. Palmer declaring this to be *The only proof of this state in existence*, and other descriptive matter in the same hand. Fold.

GEORG PENCZ
German: 1500-1550

108. ARTEMESIA. *Engraving*
Bartsch No. 83. Signed in the plate with the monogram. Fine impression.
From the Von Enzenberg and Trentinaglia collections.

MARCO DENTE DA RAVENNA
Italian: died 1527

109. ST. MICHAEL. *Engraving*
Bartsch No. 106. Fine impression. Watermarked paper.
From the collections of R. Fisher and P. Davidsohn.

REMBRANDT VAN RIJN
Dutch: 1607-1669

110. REMBRANDT WEARING A SOFT CAP. *Etching*
Hind No. 57. Only state. Done about 1631. Fine impression. Slight repairs around the edges.

111. REMBRANDT AND HIS WIFE SASKIA. *Etching*

Hind No. 144. First state with the slipped stroke above Saskia's right eyebrow. Signed in the plate and dated 1636. Very good impression. Very wide margin.

112. STUDIES OF THE HEAD OF SASKIA AND OTHERS. *Etchings*

Hind No. 145. Only state. Signed in the plate and dated 1636. Paper with the Arms of Amsterdam watermark.

113. ABRAHAM CARESSING ISAAC. *Etching*

Hind No. 148. Second state of two. Signed in the plate. Done about 1637. Fine impression. Showing platemark.

114. MAN DRAWING FROM A CAST. *Etching*

Hind No. 191. First state. Done about 1641. Fine impression. Good margin.

115. THE GOLF PLAYER. *Etching*

Hind No. 272. Second state of two. Signed in the plate and dated 1654. Fine impression. Wide margin.

116. THE CIRCUMCISION IN THE STABLE. *Etching*

Hind No. 274. Second state of three. Signed in the plate and dated 1654. Fine impression.

Duplicate from the Budapest Museum.

117. ABRAHAM ENTERTAINING THE ANGELS. *Etching*

Hind No. 286. Only state. Signed in the plate and dated 1656. Fine impression. Very good margin.

MARTIN SCHONGAUER

German: before 1440-1491

118. THE RESURRECTION. *Engraving*

Bartsch No. 20; Lehrs No. 30. Signed with the monogram. Very fine impression. Margin showing full platemark. Watermark D with the double cross. Extremely rare. From the Albertina collection with the duplicate stamp.

119. THE VIRGIN AND CHILD WITH PARROT. *Engraving*

Bartsch No. 29; Lehrs No. 37. Signed in the plate with the monogram M.S. Very good impression. Watermark: Profile Head. Slight thin spot.

Lehrs records only about 30 impressions.

120. THE MAN OF SORROWS BETWEEN MARY AND JOHN.
Engraving

Bartsch No. 69; Lehrs No. 34. Second state. Signed in the plate with the monogram. Fine impression. Paper shaped to the arched top. Watermark of the Gothic *P*.

Extremely rare. From the Firmin-Didot and J. Peoli collections.

JOHN RAPHAEL SMITH

English: 1752-1812

121. LT. COL. TARLETON. *Mezzotint*

After the painting by Sir Joshua Reynolds. Frankau No. 345. London Publish'd Oct. 11, 1782. Fine impression. Margin showing the full platemark.

DIRICK VELLERT (Called DIRK VAN STAREN)

Dutch: flourished 1511-1544

122. CHRIST CALLING SS. ANDREW AND PETER. *Engraving*
Bartsch No. 3. Signed in the plate with initials and star. Very good impression on paper with an Armorial Shield watermark. Trace of a fold.

With the A. Boerner stamp.

JAMES A. McNEILL WHISTLER

American: 1834-1903

123. STREET IN SAVERNE. *Etching*

Kennedy No. 19. Fifth state of five. Fine impression.

124. THE KITCHEN. *Etching*

Kennedy No. 24. Second state of three. Proof signed in the plate. Very fine impression on thin Japan paper.

One of the 'Twelve Etchings from Nature'.

125. BECQUET. *Etching*

Kennedy No. 52. Third state of four. Very fine impression on thin paper.

126. BLACK LION WHARF. *Etching*

Kennedy No. 42. Third state of three. Proof signed in the plate. Fine impression.

127. THE LIMEBURNER. *Etching*

Kennedy No. 46. Second state of two. Proof signed in the plate. Fine impression on old paper.

128. ROTHERHITHE. *Etching*

Kennedy No. 66. Third state of three. Proof signed in the plate. Very fine impression on thin paper.

129. OLD PUTNEY BRIDGE. *Etching*

Kennedy No. 178. Fourth state of four. Proof signed with the pencil butterfly on the untrimmed margin. Fine impression.

From the Queen Victoria collection.

130. THE BRIDGE. *Etching*

Kennedy No. 204. Eighth state of eight. Proof signed with the pencil butterfly on a tab. Fine impression.

One of the 'Twenty-six Etchings'.

131. SAN GIORGIO. *Etching*

Kennedy No. 210. Fourth state of four. Proof signed with the pencil butterfly on a tab. Fine impression.

One of the 'Twenty-six Etchings'.

132. NOCTURNE FURNACE. *Etching*

Kennedy No. 213. Second state of seven. Fine early proof signed in the plate with the butterfly. Impression on old paper.

From the Mortimer Mempes collection.

133. THE TURRET SHIP. *Etching*

Kennedy No. 321. Only state. Proof signed with the pencil butterfly on a tab. Fine impression.

134. THE MUSIC ROOM; and BILLINGSGATE. *Two etchings*

Kennedy Nos. 33 and 47. Both very good impressions. The latter with the butterfly signature on the margin.

MASTER M. Z. (MATTHEUS ZASINGER)

German: flourished about 1500

135. ARISTOTLE AND PHYLLIS. *Engraving*

Bartsch No. 18. Signed in the plate with the monogram. Very good impression. With the Arms of Augsburg watermark.

From the Julian Marshall and James Reiss collections and with two other unidentified stamps.

ANDERS ZORN

Swedish: 1860-1920

136. PAUL VERLAINE II. *Etching*

Asplund No. 94. Third state. Proof signed in pencil. Fine impression.

137. MME. GERDA HAGBORG III. *Etching*

Asplund No. 106. Second state. Proof signed in pencil. Very fine impression.

138. OLD BALLAD II. *Etching*

Asplund No. 128. Only state. Proof signed in pencil. Very fine impression.

Rare. Only 30 proofs made and the plate destroyed.

139. ZORN AND HIS MODELS. *Etching*

Asplund No. 149. Proof signed in pencil. Very fine impression.

Rare, only about 25 proofs.

140. MME. GRANBERG. *Etching*

Asplund No. 172. Third state of four. Proof signed in pencil. Fine impression.

141. EDO. *Etching*

Asplund No. 214. Third state. Proof signed in pencil. Fine impression. Faint trace of fold.

142. MONA. *Etching*

Asplund No. 242. Third state of three. Proof signed in pencil. Fine impression.

143. THE FORD. *Etching*

Asplund. No. 249. Second state. Proof signed in pencil. Very fine impression.

144. SHALLOW. *Etching*

Asplund No. 259. Fourth state. Proof signed in pencil. Fine impression.

145. DALARO. *Etching*

Asplund No. 268. Final state. Proof signed in pencil. Fine impression.

146. SAPPO. *Etching*

Asplund No. 278. Final state. Proof signed in pencil. Fine impression. Limited.

MATTHIAS ZUNDT

German: flourished 1551-1570

147. A COVERED GOBLET. *Engraving*

Fine impression. Watermarked paper.

From the Baldinger-Seidenberg and Von Rath collections.

[END OF SALE]

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